DWBULLETIN

THE MONTHLY NEWS-'ZINE

APR 9

DALEKS WIN EIGHT MILLION

After a slow start, and despite fierce opposition from ITV, part two of 'The Resurrection of the Daleks' was seen be eight million viewers—the highest of the season by far. Although the Thursday episodes are seen by about as many, the Friday audience is considerably lower dragging the average for the two down to only 6¾-7¼ millions.

This episode was seen by as many viewers as the BBC's top-rated 'That's Life' as well as beating their other top-rated programme 'Mastermind'.

However, the overall figures for Season 21 have still been very low, but they are a vast improvement on Season 20:

RESURRECTION(1)7·31m,48th
RESURRECTION(2)7·95m,38th
PLANET OF FIRE(1,2)6·75m*
56th-PLANET OF FIRE (3,4)
7·22*51st most watched programme during week of broadcast.
*Average for the two episodes

(WE CONCLUDE THE RATINGS FOR SEASON 21 NEXT MONTH)

THEIR LAST PERFORMANCE AS A TEAM, AND NOW ALL DEPARTED .. DAVISON, FIELDING & STRICKSON. (Photo (c) Marion Breeze).

RETURN OF THE MASTER

The Master may be brought back to life, following a wave of protest after his demise in episode four of 'Planet of Fire'.

Producer John Nathan Turner recently told a Fleet Street newspaper : "We have had a barrage of letters. People complained about The Master being written out after so long ...we may have made a mistake".

The Master's death scene presented the BBC with a storm of protest from agitated parents for its graphic portrayal of being burnt alive.

If The Master returns to the show, this will probably create problems for the script-writers who have to think of new ways for him to return each time...one of the reasons his character was laid to rest in 'Planet of Fire'.

THE article on Peter Davison's departure has been held back an issue, whilst more research is being carried out.

More News on Page 8...

'Wheel' Episode Found?

Following the report in the Official Doctor Who Magazine (concerning the annonymous letter signed by 'A True Fan') that a Troughton/Cybermat episode had been seen in the Portsmouth area, we have since heard from an American correspondent that 'Wheel in Space' episode 3 exists and should be making its way to the BBC (if it isn't already there). If this episode materialises, the number of missing episodes will be down to 129. This is a revised list of what is still missing from the archives (with the stated episode taken into account):

Marco Polo;1,2,3,4,5,6,7*
Reign of Terror;1,2,3,4,5
The Crusade;1,2,4
Time Meddler;1,3,4
Galaxy Four;1,2,3,4*
Mission to the Unknown;1*
Myth Makers;1,2,3,4*
Daleks Masterplan;1,2,3,4,6,7,8,9,11,12
The Massacre;1,2,3,4*
Celestial Toymaker;1,2,3
The Savages;1,2,3,4*
War Machines;1,3,4
The Smugglers;1,2.3,4*
The Tenth Planet;4
Power of the Daleks;1,2,3,4,5,6*
The Highlanders;1,2.3,4*
Underwater Menace;1,2,4
Moonbase;1,3
Macra Terror;1,2,3,4*
Faceless Ones;2,3,4,5,6
Evil of the Daleks;1,2,3,4,5,6,7*
Tomb of the Cybermen;1,2,3,4*
Abominable Snowmen;1,3,4,5,6
Ice Warriors;1,2,3,4,5,6*
Enemy of the World;1,2,4,5,6
Web of Fear;2,3,4,5,6
Fury from the Deep;1,2,3,4,5,6*
Wheel in Space;1,2,?,4,5
Invasion;1,4
Space Pirates;1,3,4,5,6

*Every episode from these stories are unnaccounted for

John Nathan Turner flies to Australia this month in the hope of retrieving lost episodes, which hopefully exist intact in the vaults of various Australian TV companies. He has assured that no legal action will be taken or questions asked.

5 WHITEGATE GARDENS
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Well, it's taken ten issues but I think you'll agree the wait has been well worth it. DWB's days on the photo-copier are gone (many thanks to Tony Platt for his incredible patience and help during the first crucial months without whom DWB wouldn't have been possible). Now professionally printed, there is more time to concentrate on presentation and accuracies. As the circulation increases, DWB will be cheaper to produce, making way for more pages etc... so tell your friends, teachers, milkman(?) As it is, I have just about squeezed my coffers dry to add a bit of colour, the results of which more than make up for this.

I apologise for the delay with issue 8 due to endless problems. To be honest, I reached the stage when I doubted it would ever be published.

I'm sure you'll agree that the April 'CT' is a vast improvement, editted as it is by Dominic May. Once again, it is a worthy Appreciation Society newsletter and I see no reason to continue with the 'DWAS bashing' debate. Therefore, there will be a distinct cut in this topic from next issue (for the time being...)

I must point out that it is an infringement to advertise copyright material for sale etc. This means I can no longer accept ads referring to the above nature, in relation to video-tapes of Doctor Who programmes, in the Classified column.

The answers to last month's quiz will appear next month following the confusion in the closing date. It is April 10th, not April 1st. Therefore there is still time to enter (just!).

Finally, I hope every reader will participate in the new DWB poll, details on page 8. Speaking of polls, it's DWAS fanzine poll time again. Now, wouldn't it be one in the eye for Gordon Roxburgh, Alec Charles... hint, hint (?)

I hope you approve of the 'New Look' and please feel free to write in with any constructive criticism you may have. DWB will continue to bring you ALL the news and topical articles every month,

Happy Reading,

Gary

DWB: ACKNOWLEDGEMENTS No: 9

MARION BREEZE.....Cover Photo
IAN GARRARD.....Comic-Strip
STEPHEN GLANCY.....Analysis
GARY HOPKINS.....Interview
DAVID MILLER....Artwork Portfolio
GRAHAM WOOD.....'Androzani Review
& TO DOUGLAS CAMFIELD TO WHOM THIS ISSUE IS RESPECTFULLY DEDICATED.

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The Case for...SATURDAY

Question : 'How many of you used to tune in for your weekly dose of custard-pies, drenched celebrities and the dying fly?' If so, you'll probably remember ATV's 'Tizwas' signature-tune that went something like : "Saturday, Saturday, Saturday is 'Tizwas' day". Well, like the 'Phantom Flan Flinger' Saturday IS 'Doctor Who' day too.

A number of you will probably be pleased I am prepared to eat a slice of humble pie composed of my confident words in DWB:3 that the return of the traditional approach (monsters etc.) would in turn make Peter Davison a success in the ratings, thus ensuring the future of the good Doctor. Unfortunately, I didn't take into account the men with the little flags at auntie Beeb who have shrunk the show's rating potential more drastically than the Master's dreaded compressor gun. Now that the Davison era is over, I feel it is time for 'Who to return to its proper place in the space-time continuum, ie: Saturday !

Now, credit where credit's due, the initial realocation in January '82 to weekdays has been well documented as a ratings success : 8½-10½ millions compared to the 7 or so millions Season 18 averaged. Unfortunately, the allure of 'Britain's favourite son' in the role couldn't be sustained, and thus an increasing apathy (with the exception of 'Visitation' & 'Earthshock') set in and Jo & Jean Public, after a hard day's work, returned to the moron programming of ITV's early evening schedules, rather than ponder over the allegorical significance of 'Kinda'. Thus, during the autumn of 1983, some bright excecutive located at Bush House realized that the Monday-Wednesday scheduling of Seasons 19 & 20 posed more problems than 'E-Space' ever did and thus shifted co-ordinates to the 'Yippee, here comes the weekend' attractions of Thursday and Friday. Unfortunately, worse was to come...

'Warriors of the Deep' sank below the respectable (and expected) figure of 8 million. The entropy continued with the shocking revelation that 'Frontios' (part 4) only attracted 5 million (official BBC figure). A lot of blame for the poor figures as revealed by this latter fact can be attributed to the Friday segments that drag down the average rating as quoted by DWB*. Therefore, the Thursday figures ARE quite decent, but this is not reflected when quoted in 'BARB's' top 100 programmes*.

The problem with the Friday instalments is they have had to contend with a number of rivals all competing vigorously for the attentions of Jo Public. On the box 'Doctor Who' has had 'The Tube' (C4) pilferaging off the young trendies, as well as the biggest stab in the back coming from .... the BBC itself(!) in broadcasting popular family films (BBC2) such as 'St Trinians' gobbling up an average 4½ millions. Then there's miniscule amount of coverage in 'The Radio Times' (blink on Friday and you'll miss it ! Friday also slices off a number of the adult audience who, naturally, have to adhere to their basic needs like shopping in Sainsbury's or blowing their hard-earned cash in the pub after a hard week's toil, not to mention a multitude of other vices.

Whether we like it or not, there are an awful lot of 'floating viewers' out there in TV-land which I feel, paradoxically, accounts for the success of the Thursday segments : on this day sanity still, generally prevails, and thus many are quite content to dwell indoors at least for one more night, which is why a programme like 'Top of the Pops' enjoys such popularity. It is this audience that the Doctor has managed to latch onto, but come Friday, it is goodbye to the floaters. There are only two other days that enjoy this gathering of the family unit around the box, and this is on Saturday and Sunday evenings. 'Doctor Who' MUST return to the former to regain a healthy audience rating.

In the heyday of the mid 70's, when it was not uncommon for Tom Baker to grab 12 million plus, the show was lapping up the pheunominal rewards of a popular and united line-up of programmes centred around 'The Generation Game'. But LWT soon struck gold with 'Game for a Laugh' thus absorbing a large number of the floating audience, which in turn blunted 'GG's' lead-in audience ie: 'Doctor Who'. This encrouchment on the Beeb's dominance continued with the allure of SFX courtesy of Universal Hartland Studios in 'Buck Rogers'. Thus maybe, in some respects, it was fortunate that Season 19 played weekdays, but only going to prove how fickle the British are in their viewing alligiences. The Beeb's Saturday evening schedule has the potential to rise like the Phoenix from the ashes, thanks to the success of Noel Edmond's 'Late Late Breakfast Show' which last year swung the ratings for Saturday back in the BBC's favour.

So, Season 22 HAS the oppurtunity to enjoy a crop of healthy ratings if it stops its marandering course through the week and parks itself back where it belongs on Saturday night, either in its 25 minute slot (per week) thus injecting the significance back into the cliff-hanger for an Autumn / Winter run, or in its rumoured 50 minute segments through the early cold months of 1985 alongside the venerable (as it 'appens) 'Jim 'll Fix It' (still going strong). So write NOW to your neighbourhood BBC flagman and let him know the Tardis should materialise on Skaro 'after' the pools-check, rather than the news summary on '60 Minutes', and I'm sure, come Season 22, they'll be saying : "Didn't 'Who' do well ?" (again!)

(c) Stephen Glancy

*THE RATINGS QUOTED BY 'BARB' IN DWB GIVE THE AVERAGE OF TWO WEEKLY EPISODES, NOT INDIVIDUAL EPISODES (WHICH I HOPE TO HAVE FOR ISSUE 10). IE : 7.25m WATCHED 'AWAKENING', THEORETICALLY 10m COULD HAVE BEEN PART 1 BUT ONLY 4½m PART TWO (THIS IS AN EXAMPLE, NOT FACT).

PREDICTABLY. THE MAIN TOPIC OF LETTERS THIS MONTH CENTRES AROUND MR ALEC CHARLES' LIBELLOUS ALLEGATIONS IN DWB:8. TO STATE THAT JUST A FEW LETTERS FROM ANGRY READERS WERE RECEIVED WOULD BE A SLIGHT UNDERSTATEMENT. THESE ARE JUST SOME OF THEM (ALL OF WHICH WILL BE PASSED ONTO MR CHARLES SHORTLY...)

GRAHAM WOOD, Beckenham, KENT
I can't say how objectionable I found Alec Charles' opinions. I was very surprised to hear such unqualified rubbish coming from such a responsible member of the DWAS exec'. He says all of your news is lifted from CT or the newspapers ; well, perhaps if he could recommend these tabloids which talk about DW as copiously as DWB then we can all read them, but as all DWB readers are 'idiots' , then maybe we shouldn't bother ? But, more seriously, if DWB had set out to be a 'fanzine', i.e: crammed full of articles dissecting each DW season ad nauseum, as many seem to do, then his comments on quality might just hold a little water—— but DWB is NOT a run of the mill 'zine. It is the 'only' monthly fan mag ; just the labour of getting such a publication ready for the first week of each month would give any amateur seizures, so Gary deserves mountains of praise for that alone. Show me any other regular fan mag that doesn't suffer from the faults Alec mentioned——letraset, printing, spelling (apart from the near professional 'Skaro'), and I'll be very surprised. What surprised me most about the letter was how Alec was 'hoist on his own petard' by making such a 'Pathetic','Boring', unconsidered attack on you, which got almost personal. Any attacks on the DWAS in the pages of DWB have been considered and pointed out faults which could be rectified with the use of a little more thought, on the part of people such as Alec. This current situation is highly controversial and for him to dismiss it with words such as pathetic and boring just goes to show how DWAS exec-ship blinds people to opinion. The care DWAS take in their products means they are staid and soul-less, a problem which can be rectified with less clique-orientated 'controversies' ——DWB hasn't suffered from such problems——yet. But I do hope the 'hard-core' of DWB readers will stand up against this second 'attack'. Alec's letter and his false season news are both spiteful and insulting. It seems that petty jealousy has stemmed out of DWB's pheunominal success——from tiny distribution in 'Forbidden Planet' to 500 readers, is unparallelled. I'm pleased to have been buying the mag from the start and nothing that anyone does to discredit it will turn me away. The fake season news and holier than thou attitude has annoyed me, and alienated me from quarters of the DWAS more than ever.

ROBERT HILL, Solihull, W.MIDLANDS
...To sum up, Mr Charles' letter is (to put it mildly) purile rubbish . He doesn't know what he's talking about (so what's new ?) and I resent his inference that people are stupid to buy DWB. I'm afraid there are too many Alec Charles in DWAS. I wonder whose boots he licked to get the position of Admin' Assistant? Long live DWB !

SHELDON COLLINS, Ilford, ESSEX
In his letter, Mr Charles says there is bad spelling, typing and writing. Where ?? There might be an occasional mistake, as in most other fanzines, but nothing to go mad about. I'm furious with his letter. Now a DWAS executive, he is already acting like (some) others: big headed, full of themselves... What really got me was that 'all' DWB buyers are 'stupid'. What does that make him ??!!! I have bought several 'Aggedors' and quite enjoyed parts of them but now I would urge ALL DWB readers NOT to buy 'Aggedor' until there is an apology.

ROBERT McCARTHY, Basildon, ESSEX
Alec Charles' letter has deeply angered me. First he says news is lifted from 'CT' and newspapers . Well , we know news isn't lifted from 'CT' , and very little can be found in the papers anyway ... Now he's a member of the DWAS exec' it seems that he's got to defend them and speak out at anything remotely anti-DWAS, with the utmost contempt. With him on the exec', what does the future hold for us?

OLIVER BROADWAY, Finchley, N3
How can Alec Charles accuse you of making 'incessant, boring and pathetic attacks on DWAS' ? Does he not realise how pathetic his attack on you was ? I find nothing wrong with your writing, typing , letrasetting, production, presentation or content, and if he expects us to believe that 'Aggedor' has no spelling errors, his 'zine must be unique !

Re:Trevor Lambert letter—There is no proof in 'Five Drs' of when Doctor one was taken. Troughton could similarly have been taken at any time (his ability to time-travel accounting for his advance knowledge) and U.N.I.T. was recreated (with Critchton now in command) .

SIMON PLEYDELL, St.Albans, HERTS
For Alec Charles to accuse you of lifting news from 'CT' is ridiculous. The March issue had ½ a page of news compared to your wonderful magazine which is full of it. So, who is lifting news from who ? It is time DWAS moved into the eighties instead of holding onto the Hartnell / Troughton eras and calling everything else rubbish : the DWB reviews are well written and fairly criticised by NOT comparing them with previous stories.

KEITH WEST, Wormley, HERTS
I was very interested in Alec Charles' letter which I found totally ridiculous. I've only met the bloke once and found him a very reasonable sort of person, not at all like someone who would write something like that. Very odd indeed, but an excellent reply on your part, I thought.

ADRIAN FARMER, Mickleover, DERBY
Alec Charles' comments were totally unfounded. Is he trying to compete for fanzine sales ?? Perhaps he should concentrate on his own fanzine (which I admit IS good, but I personally prefer DWB).

NEXT MONTH ALEC IS GIVEN THE RIGHT TO REPLY. AND TO PROVE THERE IS NO ANIMOSITY, DETAILS OF ALEC'S 'AGGIECON' APPEAR ON THE BACK PAGE...

MORE DWAS CONTROVERSY (THE LAST ... FOR THE TIME BEING...)

RUSS MERRYMAN (The Sheffield Dr Who Appreciation Society)
Having now seen what all the furory is centred around, I have to ask: "What's all the fuss about ?" I can find nothing in DWB that is , in my view, controversial, considering the 'one-liners' that are put out by Mssrs Roxburgh and Co. in their highly-praised so-called newsletter (I say newsletter , I should really say history book !)
The way JN-T went off at Interface, anyone who had not bought your magazine would have thought that you had really said: 'Opera of Doom is the first story of the next season, and anyone who disagrees will be shot!') You have my full support for what you are doing for the fans——JN-T or no JN-T.

JONATHAN LEWIS, Ripon, YORKSHIRE
You're too hard on the DWAS. If I hadn't joined last year I wouldn't have known about the infinately superior DWB and like publications . DWB without fiction - God bless you sir !

JIM JACKSON, Biggin Hill, Kent
I picked up the last four issues when advertised in CT and found them to be excellent. Despite all the controversy, I feel certain that fans of the show (ie: the true definition of the word 'fanatics'), the ones that will want to buy fanzines, actually do want to be 'titilated' by a few revelations. Besides, all the other news (merchandising etc.) is invaluable . Within two weeks you've become my favourite zine ! Thank you very much.

THERE HAS BEEN AN OVERWHELMING THUMBS-DOWN TO JN-T's RECENT OUTBURST...

RICHARD DOWN, Nr Bristol, AVON
I was present at Interface when JN-T took pains in front of everyone to 'slag' off DWB. May I take this oppurtunity to support you as the best news magazine produced... and sucks to JN-T !

JEFF ARNOLD, Halstead, ESSEX
I was at Interface III and to my mind JN-T's comments seemed just a little tongue-in-cheek. The outspoken attitude is one of the strengths of your magazine, and I will be happy to read anything you print under the heading 'Rumours'. Afterall, rumour is always more fun than fact.

LAST WORD THIS MONTH TO A 'MASTER' OF THE DOCTOR WHO PEN ...

MARTIN WIGGINS, The Manse, STOKE
It is a shame to see someone I like so much as Alec Charles writing something as immature as his letter in your last issue. Alec knows as well as I do the arguments for an 'underground' news-'zine like DWB: CT can only print what Nathan-Turner says it can, which naturally leaves a lot of news unreported : an independant publication like DWB doesn't have these constraints . Of course, what you gain on the swings you lose on the roundabouts: with CT. the reader knows everything is accurate because it's all come from sources within the Production Office : we can't know that with DWB, but I think we just have to accept that as the price of breadth of coverage...

PLANET OF FIRE

By Peter Grimwade

The penultimate story of each Doctor has been wildly different, from the banal 'Space Pirates' and the triumphant 'Keeper of Traken' to the bewitching 'Planet of Fire', a story which owes much to Von Daniken's "God was an astronaut..." theories, as well as questioning the very fundaments of religion and custom:

Kamelion picks up a distress signal and resets the Tardis co-ordinates to locate an alien artefact on Earth. Whilst the Doctor traces the signals on the island of Lanzarote, Turlough discovers the source as a sceptre, carved with the same triangular marking he has branded on his arm. Ascertaining its origins, the Tardis lands on Sarn, a planet whose people are breaking away from their traditional God 'Logar', the punishment for which is death. The High Priest of the Sarns, Timanov, struggles to keep the faith, praying their God will bestow gifts on them. Whilst the Doctor allies with the rebel faction, led by Amyand, Kamelion is affected by Perpugilliam Brown's subconscious thoughts about her step-father and assumes his identity...before transforming into The Master ! Kamelion gains control long enough to warn Peri, who escapes to find the Doctor. Finding more triangles on Sarn, Turlough realises that this must be the prison colony to which his father and brother were sent. The 'Misos' triangle is a symbol of his own people, and it is only people with this marking who are elected the 'Chosen one' on Sarn, having arrived in a green light and the sound of rushing wind. The current chosen one, Malkon, is Turlough's brother. The Master convinces Timanov he is the new messenger from Logar, but why is he here ? And why does he need numismaton gas, a powerful healing catalyst and abundant on Sarn ? The Master has been miniaturised whilst experimenting with his own compressor-gun and needs the gas to restore him to normal size. At the seizmic control centre at the heart of the volcano around which the Sarns live, The Master, from his miniaturised control-box, orders Kamelion to start the numismaton gas flow, inadvertantly triggering an eruption. Having done this, Kamelion pleads to be released from his mental imprisonment and the Doctor destroys him with the tissue compressor eliminator. In the gas flow, the Master rises titanic from his cabinet but is consumed as the gas supply exhausts. His political crimes forgiven, Turlough decides to return to Trion.

Many other important elements have had to be ignored in this summary (due to lack of space) which shows what an intricate and well written story this was. If anything, some points were overemphasized (like Tardis components changing hands and the constant reminder that The Master was in control of Kamelion). Other elements (such as Peri's background and the Trion rescue mission) were left to the imagination.

Technically, it was the visual feast we have come to expect from Fiona Cumming. The Lanzarote filming was sumptuous and clearly examplifies the versatility in the programme's format : that a totally new and refreshing atmosphere can be introduced by a skilled production-team, and be a success. Special-effects ruled the day, yet the only obvious one being Kamelion 'metafizzing'. But who spotted the model tunnel-shot in part 4 ? An elaborate design, three feet across and on screen for as many seconds !

The 'miniaturised' Master gave the whole story a sense of purpose, this time he had a real reason for seeking a source of great power. And Anthony Ainley magnificently captured some of the Delgado magic: "...I am the Master and you will obey me..." and the wonderfully scripted "...Wretched citizens of Sarn !" Just two of the many gems littered throughout the script. There was a distinctly sombre feel at the Master's demiss, almost as if the production-team themselves were sorry to see him meet his ultimate fate. The momentary lull as Peter Davison stood gazing at the console heightened The Master's final speech : "...Show mercy to your own..." (brother ?) as he vanished into the firmament. His death itself virtually stepped over that border of acceptability into the disturbing (for the umpteenth time this season). Delgado and Ainley are incomparable and those mindless fans who refuse to accept JN-T's 'Who in the 80's and instead hang onto past memories, should start sampling a few of the delights he's given us. Both men brought their own individual magic to the role, just as all five Drs have done. I certainly hope he returns...

Of the guest cast, only Peter Wyngarde gave a truly competent performance of the ultimately tragic Timanov whereas the rest of the cast were either two-dimensional (Barbara Shelley) or unconvincingly performed (Edward Highmore as Malkon). Dallas Adams deserves a special award for enduring the sweltering heat in silver make-up and Gerald Flood embued Kamelion with his fruity tones once more. It's a pity the true potential of Kamelion was wasted. The opening Tardis scene did rather smack of: "Oh my God, we've forgotten the robot !" (For Nicola Bryant see 'Caves' review...) Peter Davison gave yet another consistently brilliant (and I use that word intentionally) performance and I'm sure just one more season would have emblazoned his image on the viewer's mind as much as any of his predecessors. Turlough's final story gave him the lion's share to do. His origins were thankfully credible, even the "Eccentric solicitor in Chancery Lane" (carried over from 'Mawdryn') and his sparky exchanges with the Doctor were disturbingly realistic. The slimy but likeable alien created by Mark Strickson should line him up with the best of the Dr Who companions.

Naturally, the story wasn't perfect, especially the violation of the Tardis magic ("Grimwade's syn-drome"). Just the thought of the entire population of Sarn in the console room (!) However, Timanov's awe of the Tardis was refreshing, helping to make up for Peri's almost complete indifference. She seemed to latch onto words like 'Tardis' rather quickly (typical for a JN-T story) but this paled in comparison to the wimpish Malkon who warned the Dr that the Master was really Kamelion without knowing who either was! Although the filming in Lanzarote contributed a good deal, this fact was not exploited. Despite it being filmed there, the Earth scenes shouldn't have been referred to as Lanzarote which is already famous for its volcanic regions and the production crew obviously just travelled a few miles to film the scenes for Sarn.

Another intricate plot from Peter Grimwade which needs at least two showings for full appreciation and a lot of people were probably lost on the way. After the travesty of 'Time-Flight' and the infinately better 'Mawdryn Undead', each of Grimwades stories has surpassed its predecessor which bodes well for the future...

ENTERTAINMENT VALUE: 9/ORIGINALITY: 9½/ACTING: 9/MUSIC: 9½/CLIFFHANGERS: 9½/SETS: 9½/COSTUMES: 9/EFFECTS: 10/MONSTERS (THE MASTER) 10 / OVERALL STORY: 9½

94·5%

(Co-written by David Miller)

Book Review

See DWB:3 page 10, for 'Arc of Infinity' read 'Kinda'.

It's very sad, but I doubt Terrance Dicks will write a decent book ever again, and whilst we continue to buy such mindless drivel, he will keep on producing slight variations of the original scripts. 'Kinda', misunderstood by many, was an oppurtunity thrown away, just think what someone as skilful as Ian Marter would have produced ?

Fanzine Choice

NAME: Frontier Worlds (issue 18)
SIZE: ½A4 - PAGE CONTENT: 52
TO ORDER: £1 to-Frontier Worlds, 2 Broadoaks Rd, Sale. Cheshire.

After a successfully long run, FW goes out with a bang boasting the best production for a fanzine I've ever seen. The colour cover is a painting by Andrew Martin (in my opinion a grossly over-rated DWAS artist.) Ignoring a proliferation of material on an ancient show called 'Blakes 7'. the articles, mainly of a satyrical nature, are all of the highest callibre. I've never laughed more than when reading the wonderfully witty feature 'Yet Another Con'. by Jackie Marshall and Val Douglas, which chronicles the event: 'Fifty Years of a TV

CAVES OF ANDROZANI

By Robert Holmes

Robert Holmes is the undisputed monarch of the 'Who scripters, okay, so he wrote 'The Space Pirates', but in the light of the Auton tales, 'Ark in Space', 'Deadly Assassin' et al, that aberation could be forgiven. With such marvellous credentials 'Caves of Androzani' was bound to be nothing short of excellent-and it was, in all its multi-layered glory: The futility of petty war, revenge, greed, lust, mindless bureaucracy, corruption... all were dealt with in this epic tale of fear and loathing. For once, the Doctor was merely a pawn, caught between Morgus and his lust for power, and Sharaz Jek and his tragic lust for revenge and beauty-all else was secondary to this powerful hub. And powerful is a fitting word for this production. It was literally soaking in emotion, which very few authors can capture. Robert Holmes, in his capacity as script-editor for the early Baker seasons, saw the uses of classic tales in 'Dr Who' and this was no exception; the scarred and deposed brilliant scientist lurking in dark caves was very reminiscent of 'The Phantom of the Opera'.

It is difficult to say just what made this story so original. A lot of credit must go to Holmes for his incorporation of adult ideas within 'Who without losing the story in jargon or religious symbolism. Credit is also due to Graeme Harper, the new director given the task of putting words into images. Harper' style, like Grimwade and Robinson, is very filmic, as examplified in the story's hugely panoramic opening scenes, the sense of scale created by high camera angles was magnificent. With most of the story set in enclosed spaces (the setting for the best 'Who) the hand-held camera was utilised to a great extent, and this gave some of the action sequences an almost documentary feel, and the use of dark lighting and dry ice only served to enhance the atmosphere inherent in the script. And Harper managed to elicit superb performances from the fine star cast ; Christopher Gable gave the most tragically villainous performance for a long time, his strong ability shining through , especially in his final scenes—— when Peri screamed at his hideous visage, camera-work and action combined with acting skill to produce Jek's frantic and haunted reaction, and his "Hold me, Salateen", the most emotional death for a villain. Yet, Jek was transformed from this role to an almost noble one, it was he who was the aggrieved, Morgus the righteous enemy. Here, one realises the three dimensional quality of the support cast ; Stotz and Krelper (brought to degenerate life by Maurice Roëves and Roy Holder) were two sides to the mercenary coin—Stotz, the intelligent leader who knew where his loyalties lay (wherever the Spectrox lay), and Krelper — the man caught in his stupidity , expendable. Robert Glenister gave a performance which surprised me — his dual role, difficult though it was, was very convincing; the loyal intelligent soldier and the haunting android. His death was, yet again, tragic : faith in technology and himself resulting in his early demise. Chellak (Martin Cochrane) was almost the man in the middle— obeying orders, trusting in the bureaucracy, unquestioning. His sentencing of the Doctor and Peri to death was almost apologetic, he must do as he was ordered, and he was as expendable as Krelper; the pawn, caught between Morgus and Jek. All of this may seem a bit pretentious, but it shows just how much can go into a four part 'Who script, and how carefully constructed 'Androzani' was.

But it was Holmes handling of the regulars (Davison and Bryant) that was most impressive-an almost throwaway moment in the first ten minutes of the tale instigates all that befalls them. For once, the Doctor's curiosity overcomes him, and his investigation of the raw Spectrox nest causes his regeneration. Davison's performance was his very best. His Doctor will be, for me, the tragic one, an area which deserves exploring elsewhere. Suffice to say that the Dr, here, was pushed around like never before; struck by Jek, tortured by androids, injured in the starship crash , shot at and falling down a hillside , the beginning of episode 4 being the most edge of the seat stuff for a very, very long time. His Doctor dies in an act of supreme self - sacrifice, perhaps his failure with Adric causes him to make up for it with his journey into the depths , everybody dead with himself and Peri dying. The final dash to the Tardis, a legendary 'Who scene . Nicola Bryant's Peri is a well realised character indeed. Very few companions have shone through as much as her in only her second adventure, it was almost as if she was dying, so convincing was the performance. Peri more than lives up to her predecessor, Tegan.

And finally, to the regeneration: "Is this death", an immortal moment, and a fitting end to Davison's reign. In 'Castrovalva' he wasn't sure his regeneration was stable, when it came to the last he wasn't sure he'd survive:"Feels different this time". The sequence itself was simply stunning with the returning companions and arch enemy adding the nostalgic touch, as well as pushing the show to the future with the leaping video effects and title sequence heralding the new era:"Change my dear, and not a moment too soon". I wouldn't agree, but from Colin Baker's first few words it seems he will be the perfect 'anti-hero' ; we need not fear for the future judging by his press and television acceptance.

In conclusion, this story was the best of the season and ranks with Davison's greats:"Earthshock" and "Resurrection of the Daleks". It amazes me how a programme can reach the pinnacle that was 'Caves of Androzani' and the depths of 'Twin Dilemma' one story later ? It's good to see that Robert Holmes is returning with fresh ideas, it's a shame he didn't come back sooner.

by Graham Wood

EDITOR'S VIEW

Having originally set out to review this story, I found I wouldn't have gone beyond the first paragraph without using every conceivable superlative. Having followed on directly from 'Resurrection' and 'Planet of Fire', I thought we'd seen our annual quota of two 'classics', little knowing there would be, in my opinion, an 'All - Time Classic' to join the ranks of such masterpieces as 'Dead Planet' , 'Web of Fear', 'Frontier in Space' and 'Genesis of the Daleks'.

'Caves' is a mysterious story in that the more you watch it , the more you appreciate the true value of writing, acting and direction. It is ironic that the first completely atmospheric story (with the possible exceptions of 'Earthshock' and 'Resurrection') from the JN-T years should come from the pen of an established 'Who writer. Every line had some meaning and even the onlooking cast had something to do instead of twiddling their thumbs. Is it any surprise the acting was flawless, given such a tight and well grafted script which , when compared to 'Warriors' speaks for itself ! Episode 1 shows how Davison should have been from the start—allowed to develope as he thought best and the interactions with Peri were almost magical . Equal praise to Nicola Bryant, the most convincing performance since Sarah Jane (well, could you have imagined Tegan in this story ?) As mentioned, all the actors were well cast (especially Christopher Gable) but don't overlook Barbara Kinghorn (Timmins) whose subtle damning of the expelled Morgus in episode 4 was a pure delight. It is a great relief that Peter Davison has departed on his highest note , but not so good to learn that this story is due to be novelised by Terrance Dicks.

Congratulations to all concerned on this televisual masterpiece !

ENTERTAINMENT VALUE:10/ORIGINALITY: 10/ACTING:10/MUSIC:10/CLIFFHANGERS: 10/SETS:10/COSTUMES:10/EFFECTS:10/ MONSTER COSTUME:9/OVERALL STORY : 10

99%

Producer'. Alledgedly taking place at Longleat, 50 years hence, among the stories being shown in the Dr Who Cinema are 'The Cyberman Masterplan' and 'Dalek from the Pit'. Meanwhile, John Nothing - Turnip is autographing copies of 'Fifty years in the Life of a TV Producer' and giving little away about the next season except that each story will contain something from the Doctor's past and that the Mara will finally be defeated again ! Marvellous stuff. There are also interviews with Deborah Watling and Gerald Flood and the obligatory fiction. 'Skaro' may be fully type-set, but I prefer that personal touch which 'Frontier Worlds' possesses in abundance:

CONTENT.....16 PRINTING.....20
LAYOUT.....19
LITERATURE...19 89%: Miss it at
ARTWORK.....15 your peril. . !

DOUGLAS CAMFIELD part 1.

THE MOST RESPECTED 'DOCTOR W H O' DIRECTOR EVER DIED ON JANUARY 27TH 1984. SIX YEARS AGO HE GAVE ONE OF HIS VERY RARE INTERVIEWS WHICH APPEARED IN HE FIRST ISSUE OF A FANZINE CALLED 'THE DOCTOR WHO REVIEW'. I AM EXTREMELY GRATEFUL TO GARY HOPKINS FOR GRANTING ME PERMISSION TO REPRINT THIS EXTENSIVE INTERVIEW WHICH REVEALS MANY HITHERTO UNKNOWN FACTS WHICH I HOPE YOU FIND AS FASCINATING AS I DO. DOUGLAS CAMFIELD, TO WHOM THIS ISSUE IS RESPECTFULLY DEDICATED :

A single-minded ambition to excel in his chosen career motivated Douglas Camfield after he joined the BBC in 1955.

While still a 17 year-old student at the York School of Art, Douglas abandoned his original aim of working for Walt Disney and decided to try and enter feature films. After National Service, he came up against the usual 'no ticket, no job' union barrier until the introduction of Commercial TV led to vacancies at the BBC. This provided the oppurtunity to join the Corporation as a Trainee Assistant Film Editor. Joining on the same day, in the same job, were Jack Gold and Michael Tuchner, now highly successful directors in both TV and feature films.

As a television director, Douglas Camfield is the current holder of the record number of episodes for 'Doctor Who' since 1964. However, he was also the Production Assistant to Waris Hussein on the very first story, and then again on the other Waris Hussein-directed story featuring Marco Polo. I asked Douglas what he could recall from the very first adventure.

"Not a lot. It's a long time back and I don't remember it that well ...but I can remember that there was something in the first episode that bothered me. The gates to the junk-yard, where the Tardis has landed, opened of their own accord! They had attached string to both gates and as the camera tracked forward, they opened ! It seemed unmotivated, and it still does. I reckon Waris blew that bit..."

Reflecting upon one of the later episodes of that story, Douglas told me:

"We were trying to get the feel of the Stone Age, with groups of primitives, skin-clad, grubby people huddling in the caves, and this girl, an extra, refused to appear without her false eye-lashes! It's absolutely true ! We had to fire her in the end which made the tribe one female short."

Did he have any idea how long the series would last, back in 1963 ?

"I suppose we all thought it would last about two to three stories . There was always the chance that it could go on for longer, but very few people thought so."

Being so closely involved with that first story, I wondered what Douglas thought about the characters in the Tardis.

"I thought the contrast between the Doctor and his grand-daughter was effective, but the two teachers were too old by my reckoning. It would have been better if they had been somewhat younger. By the time William Russell started in 'Doctor Who' he was already a well-known actor, largely through playing leads in costume pieces. I was always uneasy about their casting, but they were obviously successful. The two teachers mainly kept the peace between the Doctor and Susan, and also established some point of contemporary identification for the viewer, but there were still too many passengers in the Tardis..."

We moved on to the next season and began to discuss the 'Planet of Giants' adventure.

"Mervyn Pinfield directed the first two episodes, and I finished off the story with the final episode . That's a very unusual thing to do, and I can't remember now if Mervyn left due to illness or went on holiday."

I asked him if the travellers were ever seen together in the same scene as the giants.

"No, that was technically impossible at the time. We'd have a scene with the 'small' actors, and then switch to one with the 'giant' actors. The 'giants' had normal sets while the 'smalls' had monstrous props to give the viewers the illusion of their minute size."

The first point of interest which I was concerned with when we began to discuss 'The Crusade' was connected with Douglas' role. Did he direct this one from start to finish, and what did he think of it ?

"Right, first of all, I was the sole director on this story. Really speaking it was one of the first things that I directed by myself.

"As far as the story itself is concerned, it was the best 'Doctor Who' script I've ever worked on. Beautifully written, meticulously researched, and I don't remember having to alter a line. David Whitaker, at his best, is great ! I enjoyed working on a costume piece because of the research involved and the challenge of trying to recreate another world in another time."

There has been some idea that Julian Glover was not the original choice for the role of Richard ?

"It's a long story, but basically I originally wanted Julian Glover to play the lead, but at the time he was unavailable. I then thought of Nicholas Courtney who, at that point, I knew only by name, because we had been at school in Egypt at the same time. I was just going to cast him when Julian Glover suddenly became available again. So it all worked out okay...I kept Nick Courtney in mind and cast him as Bret Vyon some time later. But I was delighted with Julian Glover. He was, in my view, the first 'quality' actor ever to appear as a guest in 'Doctor Who'. He made it respectable to appear in the show, and many others have followed him since."

In 'The Crusade' , Bernard Kay played the Sultan Saladin , Roger Avon was his brother Saphadin, and I wondered if it was strange to 'black-up' Europeans to play Saracens ?

"Not really. They were 'browned-up' to look like Saracens and Turks, but were speaking normally with no traces of accent.

"We had great fun doing that one, although it was all done in the studios at the BBC and Ealing. In the final episode William Russell was captured by the eye-patched Tutte Lemkow and was staked-out in the sand. He was supposed to have ants crawling over his honey-smothered hand, but Bill Russell was dead against it. The hand you saw on screen belonged to my PA. We had real honey, real ants and a great time. Also, I wanted a camera-shot of Bill Russell through the rib-cage of a dead animal, so I had a cow's carcass brought in, and by the time we'd finished, the studio lights had done their work and the stench was terrible !"

The next adventure he directed introduced the character of the Meddling Monk, played by 'Carry On' comedian, Peter Butterworth. I asked Douglas why he chose Peter to play the part ?

"The character of the Monk had a certain comic element that I wanted to emphasize, particularly in contrast to the Doctor. I chose Peter because he was a very good comedy actor, and seemed suited to the Monk. On one hand we had the mischievous and cunning Monk——on the other the very serious and determined Doctor. The contrast worked well, and we were very lucky to have one of Dennis Spooner's best scripts."

How much location work was there for these serials ?

"Looking back, I don't think there was any. It was all done in the studios, and all the scenery and atmosphere was faked. In the Monk story there was one scene where someone had to look over the edge of a cliff, down to the camera . Using back-projection, we were able to have huge clouds rolling across the sky like something from a Wagnerian opera, and we were expecting Wodin to put in an appearance ! It was a novel story to work on and was mainly played for comedy."

The only other time Douglas directed a Hartnell adventure featured the Daleks in the long-running 'Daleks' Masterplan'. I asked him how he came to be involved in this story.

"Well, Huw Wheldon ordered a long Dalek story...12 episodes, no less. According to rumour, his mother liked the Daleks and was keen to see them on the screen again. I was asked to direct it and said yes because it seemed like an all-time challenge...almost a matter of survival ! If I could cope with this, I could cope with anything. Bit of an ego-trip, really."

I wondered if two directors working on a story this length would have been easier ?

"Easier, yes. But in the long run you get a mixture of styles. Given the choice, most producers and directors prefer to stamp a production with one style or 'feel' throughout."

Was there any truth in the rumour that he conducted a film schedule before he knew where they were going to film ?

"Well, the schedule was a very loose one, probably the loosest I've ever had in my life ! That particular story we had little or no idea of what was to come because the scripts were all late, so there was always last-minute preparations."

This was the only time Douglas worked with the Daleks. What did he think of them ?

"Not much ! The idea that these

things could terrify a whole Galaxy was a lot to swallow. I thought they were strictly limited in appeal and I don't understand, even now, why they became so popular. And the Dalek voice does grate, week in, week out——and the dialogue is always repetitous with them. They have long outstayed their welcome in my book. With Bill Hartnell they were dredged up in thin stories every season, so the novelty wore of very quickly."

Briefly we discussed the Xmas Day episode which saw the most out-and-out example of Bill Hartnell's ad-libbing.

"He knew he had the camera on him in that final scene so he just took advantage and wished the audience a Merry Christmas. There was nothing I could do about it. That particular episode was a bit of fun. The whole idea of it being serious 'Doctor Who' is a bit wild. It was intended as one big farce. The beginning of that episode had a 'Z Cars' sequence and I wanted to have the 'Z Cars' actors playing the policemen but they refused to do it. It was a good idea anyway..."

At this stage in the series the companions seemed to be changing almost continually. I asked Douglas if he thought the companions were less important than they had been.

"If the truth be told, the companions weren't ever really important anyway. Every time a new actor came along, the producer of the day would promise a meatier, 'more positive' role, and all the rest of it, but, usually, it never happened. A companion was a story device, someone for the Doctor to talk to, think to and spark off—and, if female, to scream now and again when things got dull. The Doctor was the most important character. He always had the best lines. A companion was a lesser being, left to take care of itself !"

On the subject of story lengths, what did he think of the length of 'Daleks' Masterplan' ?

"Far too long. Wasn't much of a story, and the whole thing was being dragged on and on."

As mentioned, this was the last Bill Hartnell adventure which Douglas directed. How well did he get on with William Hartnell ?

"To be perfectly honest, Bill could be difficult to work with. He was cantankerous, wilful, dogmatic and never suffered fools gladly——but life was never dull in his company and he was generous and encouraging if he knew that, like him, you put the good of the programme above all. He had 'star quality' in abundance, and brought a special magic to the part. He 'created' the Doctor and provided the yardstick against which every actor who plays the part is measured. He helped me to get started as a director and I owe him a great deal. He was a remarkable man and I shall never forget him."

(c) 1979 Gary Hopkins

Concluded Next Month

STEPHEN TURNOCK: I cannot understand why 'Warriors' has been so heavily criticised. After Season 20, I thought people would be eager for an action-packed monster story. I loved it and hope you print this letter so at least someone has defended it. . . STEVE ROGERS: The review of 'Warriors' mirrored most of my own views although I definately 'loved' it.

MICHAEL RAINFORD: 'Frontios' ; a gem, one of the best Davison tales (better than 'Earthshock'). The sets were very good. At last, we are moving away from the department store 'fairy grotto' look which spoilt such classics as 'Three Drs' . . . ALAN LEAR: Having been astounded by the praise lavished on this story I was (a) delighted that Graham Wood's review pointed out its faults so thoroughly, but (b) baffled that you then rated it so highly. To take a stunning idea—the Tardis becoming vulnerable and being destroyed by meteorites and then to throw it away in favour of stock plot no.99B: tyranny versus freedom-fighters and a quick chase around tunnels, is a disgraceful waste of potential. . . KEITH WEST: To my mind, although every story has had some fine moments, there hasn't yet been anything to rival 'Snakedance' and 'Enlightenment' from Season 20, though there have been some brilliant scenes, my favourite being of a perfectly straight-faced Doctor explaining to the Gravis the various faults his android from Gallifrey may have, despite looks from Tegan that would have turned lesser mortals to stone !

D SPRATT: 'Resurrecton of the Daleks' was superb and probably surpassed 'Earthshock', though borrowing slightly from past Dalek stories. I personally preferred the new Davros mask. This story has to have a follow-up with the duplicates worming their way into the world's governments, leading to a Dalek invasion. . . COLIN BRAKE: With the work of Gerald Harper and Matthew Robinson we have seen some of the best direction in any television drama I have ever seen (and after three years of degree-level study of film, drama and television, I've seen a hell of a lot !). . . TONY JORDAN: Whilst I agree with most of the opinions stated in the review, I feel that one major contribution to the brilliance of the story is overlooked——that of Maurice Colbourne as Lytton——a brilliant performance of someone who actually dares to take on the Daleks at their own game——and wins ! Easily the most ruthless villain on the show for a long time, and given his somewhat surprising survival, he is surely a must to return . . . IMMANUEL BURTON: Hmmm ! That almost sums up my views on 'Resurrection', which wasn't very good. There were a few holes in the script : the containers with the lethal virus were light enough for Tegan to carry and yet it needed two Dalek 'copies' to carry it. In 'Genesis', we learnt that Davros modelled the Daleks on himself, so wouldn't he know that the virus would probably affect him as well ? Also, Davros' arm seemed to have more ability in movement. Not as good as Saward's previous stories and could have gained by a re-write. . . MICHAEL RICHARDSON: For me, 'Resurrection' has been the best story so far. My only disppointment was the long-awaited confrontation betweem the Doctor and Davros which, apart from being very short, lacked any spark between the old adverseries. I had almost expected them to have formed an uneasy alliance to defeat the Daleks, each for his own reason. This is what could have happened had the story been extended to a 6-parter. . . LAURENCE PIPER: Good acting, storyline and sets. Too much was crammed into the last part making it seem rushed and would have benefitted from an extra episode. . . CHAS EARLY: 97%...Now that I agree with ! I knew you wouldn't let me down. . . KENNETH HORLOCK: In DWB:6 I said that if 'Resurrection' followed the same pattern as 'Destiny' and '5 Doctors' (ie: embarrassing dialogue) then the Daleks should be laid to rest permanently. That's because since Davros came along they have virtually become robots, losing the individuality that made them so popular years ago. However, they've been saved...and how ! 'Resurrection' gives them back their credibility, probably their most competent performance since the days of black and white. I would NOT want them brought back if it only led to constant embarrassment . . . MICHAEL RAINFORD: This has to be the best story since Season 13. The early segments came perilously close to the original 'Star Wars' film——a spaceship being attacked and captured by another craft etc. I had a distinct feeling of deja-vu when the Daleks came gliding through the fog, especially as they were accompanied by Darth Vader helmetted allies. The Daleks are as silly as ever, and no, I don't think Davros looked like Miss Piggy but like a disabled sea-side landlady! I wouldn't be surprised if the 'Queen of Blandness' (Mary Whitehouse) started a renewed campaign against the good Doctor.

Every month DWB generates a vast amount of correspondence and it is impossible to include every letter. In order to get as many views across as possible, most letters are editted, though my views do NOT take precedence on what is published.

Target Trivia

Someone who wishes to remain annonymous has sent me original W.H. Allen schedules confirming 'Cybermen' was originally published between 'The Abominable Snowmen' and 'Giant Robot', and not as stated in DWB:7. This is seconded by Nigel Griffiths who also confirms the following publication dates:

Genesis	(Jul'76)
Web of Fear	(Aug'76)
Space War	(Sep'76)
Planet'Daleks	(Oct'76)
Pyramids'Mars	(Dec'76)
Death'Daleks	(Sep'78)
War Games	(Sep'79)

(Matthew Kilburn offers an explanation next issue).

Immanuel Burton has noticed that Marvel billed 'Kinda' as book 82, Target called it '84th in the Dr Who library' and DWB listed as 83 in issue 7. Who is right ? 'DWB', I assure you !

DID YOU SEE...

The Colin Baker publicity wagon got into full swing the week leading up to his debut. In all, he appeared on the following:

March 15th: Blue Peter. All five previous regenerations were shown as excerpts plus a trailer for 'Twin Dilemma'.

March 17th: Saturday Superstore. Nicola Bryant accompanied Colin and viewers were invited to phone in with their questions. An official announcement by Colin Baker, assuring the general public that the police-box will stay, was also made.

March 20th: Harty. Both Colin Baker and his predecessor, Peter Davison, took part. Very disappointing and awkward questions from old Russell and the DWAS representatives had pitifully little to say. (Who spotted Alec Charles with navy blue logo sweat shirt and red hair?).

March 22nd: Colin Baker and Nicola Bryant again.

The latest issue of the American 'Fantastic' has an interview with Douglas Adams... The May issue of Starlog talks to JN-T ... The Sunday Times Magazine recently had a two page colour feature examining the success of Tom Baker and American conventions.

RUMOURS

Hopes are increasing that the first three episodes of 'Celestial Toymaker' exist intact, following the recent discovery of episode 4...

Pennant Roberts, Ron Jones and Gerald Harper may be directing again for Season 22...

Rumours are abounding of a three part (50 minute episodes) Dalek story for next series. probably a sequel to 'Resurrection'?

IF YOU HAVE ANY ORIGINAL NEWS WHICH YOU THINK MAY BE OF INTEREST, THEN PLEASE SENT IT IN. THANK YOU.

VOTE!

WITH ALL THE FIRST FIVE ERAS OF 'DR WHO' NOW COMPLETE, IT IS TIME ONCE AGAIN TO PICK OUT THE HIGHLIGHTS, AND THE DISASTERS, FROM THE PAST '21' YEARS. WILL THE DAVISON STORY — 'EARTHSHOCK' BE VOTED 'ALL-TIME CLASSIC' AGAIN, AND 'WHO' WILL BE VOTED 'BEST DR'? ONLY YOU CAN DECIDE SO PLEASE, PUT PEN TO PAPER- IT CAN BE FUN...

1) In order of preference your best 5 stories from each incarnation.

2) In order, your 3 worst stories from each era.

3) In order, your 12 all-time classics.

4) In order, your 5 worst stories ever.

Your favourite...

5) Doctor
6) Companion
7) Monster/Villain
8) Writer
9) Director
10) Composer
11) Producer
12) Season
13) Which do you you prefer:
   a) The Starfield
   b) The Tunnel
   c) or the original titles & music?

RULES:

Do not vote for a story, Doctor etc. you haven't seen. Please state the story in which you became a regular viewer but don't for anything which occured before it.

No votes for Colin Baker.

Do think carefully when voting and chech your results through.

Closing date: June 20th

Results: Summer issue

Overseas Column

AMERICA by Robert Nicholas Jr, Illinois: After having no success in finding work in Hollywood, **Tom Baker has a part in a** forthcoming CBS movie. He will star alongside George Segal, Roddy McDowell and Morgan Fairchild. And in an upcoming episode of 'Remington Steele' he plays a corrupt European detective on the track of stolen jewellery, for NBC TV.

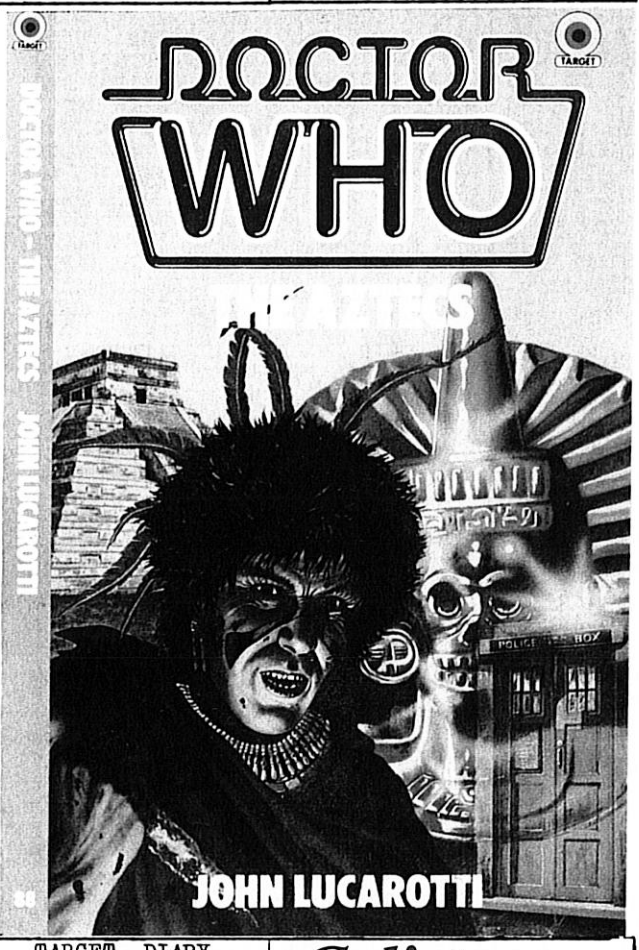
Tom Cardigan, Illinois: Chicago playright, John Ostrander, has acquired exclusive stage rights for a Dr Who play to be called 'The Inheritors of Time'. It should open in Chicago in the late spring / early Summer although the exact details haven't yet been finalised.

AUSTRALIA by Dallas Jones (Australian newsletter): ABC began transmission of Season 21 from March 5th, but as they are showing 5 episodes a week and the BBC are supplying them with 4 a week the season ground to a halt for 7 days (up to episode 1 of Resurrection) but Enlightenment and The King's Demons were reshown in the gap. Season 21 recommenced on Tuesday 27th March and Colin Baker will first appear on April 11th. After Season 21, Season 18 and Davison's first four stories will be repeated. So far, Season 21 has, surprisingly, gone out uncensored.

Next Season

Newcomer, Paula Moore, is the writer for the first story of Season 22, to be directed by Matthew Robinson.

Colin Baker has signed a two year contract with the BBC and Peri will be the only companion for most of the season.



The Tardis materialises in Mexico during the Aztec civilisation. The Doctor and his companions step outside to discover they are inside a tomb—the tomb, it turns out, of Yetaxa, once High Priest of the Aztecs.
HARDBACK: June, £5 95 / PAPERBACK: September, £1 50 (USA $2 95).

TARGET DIARY

INNES AT 'BAFTA'

Spearheading the BBC's success at the annual 'BAFTA' awards was a play produced by Innes Lloyd, 'An Englishman Abroad', which scooped no fewer than 12 awards including Best Single Drama, Best Actor and Actress, Best Original TV Music and Best Design. Innes Lloyd was producer of Dr Who between 1966/7.

Barry Letts was nominated for an award for his TV adaption of Jane Eyre for children's entertainment.

Jean Marsh (Sara Kingdom) presented one of the awards.

Colin's Cot-Death Appeal

Colin Baker and his wife, Marion, recently appeared in a 'Sun' article in which they talked frankly about 'The cot-death syndrome', the mysterious illness - which tragically claimed the life of their baby son Jack. In it, Colin said: "As a famous face, I will be in a uniquely privileged position to get publicity, and, more importantly, money to help others". If you would like to donate money to this very worthwhile charity, send your contributions to Colin Baker c/o the Dr Who Office. BBC.

Event

Alec Charles will be staging 'Aggiecon 2' on July 21st in Ealing. There will be a fanzine award and if you would like to vote the categories are: 1) Best 'zine 2) Best 20th Anniversary fan publication, 3) Best fan writer, 4) Greatest contributor to fandom. (DWB and Aggedor are not to be voted for). Votes and details are obtainable from the above at: 54 Chatsworth Rd, Ealing London W5 3DB. To show there are no hard feelings, I will be there and hope to meet some of you. Various guest stars have also been invited.

The Patrick Troughton Years

CLASSIFIEDS

TARGET POLL: Please send me the name of your favourite Target book ('Daleks'-'Enlightenment') but not hardbacks. Also, tell me whether you buy hardback or paperbacks. Send your replies and comments on the books to: Jamie Woolley(Poll), Middlebank, Beckermet, Cumbria CA21 2XP.

WANTED: Any Dr Who merchandise, (especially toys) must be in good condition, everything considered. Details and prices to: Andrew Granditer, 3 Elm Close, Wanstead, London.

WANTED: Any item of Dr Who wall-covering (posters, photos etc.) All items considered. Write to: T. M.Young, 16 Norfield Rd, Wilmington, Kent, DA2 7NZ.

WANTED: The eye-stick of a red 'Palitoy Talking Dalek'. (Will pay 50p). Write to: Immanuel Burton, 57 St.George's Rd, London, NW11. (01)-458-1624 (not Fri/Sat, 7.30-9.30 only).

CALLING DR WHO FANS: What conventions there are, are few and far between and not advertised very well, so many fans don't know about them. I would like help from other fans to organise a fitting tribute to 21 years. If you would like to help, write to: D Pike, 191 Wellfield Rd, Streatham, London SW16.

DWB CLASSIFIEDS is a free service to DWB readers with something to advertise. Ads to editorial address. 50 words maximum.

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If you would like to buy space in DWB and supply your ready-made advert for a fanzine, event etc, the rates and sizes are as follows:

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DEADLINE: 1st of the month preceding the copy date.

ISSUE 10 DEADLINE: Apr'10.

Lots of you-well DWB reader Penelope Burke from Scunthorpe-have been wondering why I was not in... The Awakening.
The truth is here at the Beeb we can't afford to plug both myself, and the console in at the same time !!!.
Now what Doctor?..
Coo-ey!
Tegan's dress and the Doctor's actions cause a gut reaction
Blah!
The all important anti-climax, I'll just press a few buttons on the TARDIS console
Is that Physical projection another of Tegan's relatives?
Well he's got the same fashion sense!
Arrrrh!
But what does the Malus want?
Perhaps he'd like a cup of Tea?
Me? I'm only here for the beer!
BURP!

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May no·10

/THE DAVISON ERA/ In the first part of our look back at the Davison era, we relive the time back in October 1980 when Tom Baker announced his departure to the Summer of 1983 when Peter Davison did likewise. Did he live up to the promises, and more importantly, did he succeed as the 5th Dr..?

/REVIEW/ 'The Twin Dilemma' A poor story to spearhead the Colin Baker era..?

/DOUGLAS CAMFIELD/ We conclude Gary Hopkin's interview-'Web of Fear' to 'Seeds of Doom'...

PLUS...Letters(including a reply from Alec Charles) ...Artwork(another stunning pull-out portfolio) ...Frontios(more send-ups of Season 21 in comic-strip form)...'All' the latest news...

AND MUCH MORE !

To order, please send a crossed cheque/PO for 75p (inclusive of packaging and distribution cost) to editorial address(page 2). Issue 11 can be ordered at the same time by sending £1 50. Subtract 15p for every issue ordered with a stamped addressed envelope.

BACK ISSUES:

DWB 1-7 : Sold out
DWB 8 : 70p inc' P+P

STOP PRESS

'EXCLUSIVE!'

We have just had confirmation that the much-troubled 'Opera of Doom' will go ahead after all, and will be the second story of Season 22. The setting is the same theatre from 'Talons of Weng Chiang', wherein Anthony Ainley will recreate the character of 'Magnus Greel' (as master of ceremonies ?), who will, one by one, reintroduce the Doctor to some of his past foes. Before a jury of executioners, Magnus Greel will announce each enemy, one by one, against which the Doctor will have to pit his wits...or forfeit his life.

The old foes shortlisted to return are:

Autons,
Padmasambhava
Rills
Ice Warriors
Lazars
Foamasi
Ogrons
Omega
Linx (Sontaran officer).

The story was first cancelled when it was thought too expensive to make new costumes, but many of the original costumes were recently discovered intact in a BBC warehouse.